

LI HUNG CHANG SETS A FASHION AND BETRAYS HIMSELF

TO A PALMIST



Li's
Famous
Yellow
Jacket
Seized
Upon by
the Paris Dressmakers.

LI HUNG CHANG has invented a new fashion. But he didn't do it intentionally. It is the newest negligee garment for women, but when the society maid and matron are told how bewitching they look in it they have not so much the distinguished Li to thank as a certain Parisian couturiere.

When Li was in Paris of course he wore his far-famed yellow jacket. His much-prized three-eyed peacock feather was also in evidence, and after Li's departure from the French capital Worth showed to a few of his favored customers the most unique Parisian novelty of the hour—the Li Hung Chang tea jacket. It is modeled after Li's own official yellow jacket, but one doesn't have to be a Viceroy to wear it. A pretty woman will answer the purpose just as well.

Not only has Worth made fashionable China's most celebrated decoration, the yellow jacket, but he has also given distinction to the Celestial Empire's other noted insignia of honor, the three-eyed peacock feather.

The new tea jacket is elaborately embroidered with peacock feathers, and the old superstition of their being unlucky is fast being forgotten.

Some way, just how no one is willing to say, the Li Hung Chang tea jacket has reached New York. One of the best dressmakers in town has an order for three of these negligee jackets. Her customers are prominent society women.

Now for the jacket itself, which is such a skilful combination of Chinese and Parisian ideas. It is a loose-fitting coat reaching a few inches below the knee, and is admirably adapted for lounging purposes. Gay yellow silk of a rich quality is the material of which it is made. The jacket hangs straight and full from the collar both back and front, fastening invisibly in front.

At the neck is a dashing yellow silk bow, which is tied with long ends reaching below the jacket itself. These ends are gorgeously embroidered with three-eyed peacock feathers; the eyes are formed of glistening jewels. The idea of the large bow with its flowing ends is exclusively French. Li Hung Chang's jacket is finished at the neck with nothing but a straight collar band.

The new tea jacket has the front also embroidered with peacock feathers, and a band of these embroidered jewel-studded feathers also edge the flowing sleeves.

There is nothing French about the sleeves. They are wholly and entirely Chinese. They are made of exactly square pieces of silk, and are plain, full and flowing, the typical Chinese sleeve. Not only are they finished outside with an embroidered band of peacock feathers, but the same design is worked on the inside of the sleeve at the edge.

This tea jacket, made to order, costs \$75, imitation jewels, of course, being used. If the silk is imported direct from China it is even more expensive. It may be made of yellow liberty satin as well as silk, and be equally fashionable and effective.

One of the tea jackets now being made in New York, instead of being embroidered in a peacock feather design, is trimmed with real peacock feathers, exquisitely applied to the silk. The ends of the silk bow are finished with a peacock feather fringe.

This Li Hung Chang tea jacket may be made to order in any color the fair customer may choose, but if carried out in its original design it must be in yellow. But to be quite correct the fashionable woman should have her new tea jacket made of the yellow silk imported direct from China. This will cost more, but in the end will pay, as the weave of the silk shows plainly its Chinese origin, and its wearing capacity is unequalled. To a woman with dark skin and black or dark-brown hair this yellow jacket will be most becoming. It is well for those who are obliged to practice some economy in the purchase of their new gowns that the peacock feathers on their tea jacket are embroidered. The three-eyed peacock feather which is the unique decoration of the Chinese Viceroy is extremely rare. Feather merchants say they are very hard to find. Their demand would make them altogether beyond the reach of the general public if a demand set in for their use in dress. Moreover, they would not lend themselves to the folds of the silk so well.

A Chinese lady could only look upon this tea jacket from afar. She might be in danger of having her head unceremoniously chopped off if she wore it, so much importance is attached to China's insignia of honor.

An American or French woman may select the color of her gown to harmonize with her complexion, but the little Chinese ladies are not allowed any such privilege. But it is safe to assert that they are not grieving very much over the fact that they cannot wear this new yellow jacket. Think how it would look with their sallow skins.

After all there may be times when the fact that the social customs or the imperious laws by, to a certain extent, dictating what the costume of women shall be, brings its own peculiar compensation.

Not only are Chinese tea jackets to be worn, but Chinese gowns. These are not negligee creations, as far as comfort is concerned, they cannot be excelled. They are made to hang straight and plain from the collar, and have the flowing Chinese sleeve. They are not only made of yellow silk and satin, but some trimmings are fashioned of imperial red satin. The red gowns are but seldom with peacock feathers, but are elaborately embroidered.

The
Most
Notable
Utter-
ances
of
the
Chinese
Vice-
roy
During
His
Visit
to
New
York.

"Twisted truth is worse than lies."
"Every woman should get married."
"American women are very lovely."
"I am glad to meet a man who is older than I am."
"The Americans are noble, generous and hospitable."
"Bicycles are not meant for women—they are imprudent."
"You have too many political parties in this country."
"I like President Cleveland—he has such an easy manner."
"Your greatest Presidents were Washington and Grant."
"Bicycles are not meant for women—they are imprudent."
"A woman will be happier with a good husband than alone."
"The United States represent the best type of civilization."
"The Americans use more inventions than any other nation."
"I was told in Europe that you were only imitators in America."

"The American women are bright and vivacious, and I like them."
"A woman can afford to be capricious as long as she is young."
"I am always interested when I see a great and profitable industry."
"Titles don't cost anything. They are empty. But men think much of them."
"We have no 'new women' in China; we kill them off when they are born."

"In Europe the railroad people told me that all the accidents happened in America."
"Lawyers can prove anything, and will be ready to furnish the necessary proofs."
"The Americans originated in England and whatever you do you learn from England."

"You make machinery better than any of the other nations, but unfortunately it is dearer."
"If I paid too much for my jewelry I am content; if I paid too little I am very glad."

"I like the free and easy manners of the American people—they make one feel comfortable."
"The Chinese are more frugal than the Irish, who dislike them because of their superior virtues."

"I see that in Brooklyn you have put up a statue to a man who is yet alive. That is very strange."
"Never in Europe or Asia have people thought it possible to erect twenty-four story buildings."

"These handsome villas along the Hudson would make fine places for public officials to retire to to spend their declining years."
"The nobility do not count for anything in Europe—just empty titles—they have to enter business for a living."

"I am glad to see that in this country you honor the memory of that great and good man, General Grant."
"Since Washington refused to be an emperor, king or duke, it was only right that no one else should have a title."

"A man who has raised himself from a lower position in a railroad corporation has qualified himself to be an expert."
"Would it not be cheaper to build your Navy Yard docks of stone rather than of wood, which lasts only thirty years?"

"These handsome villas along the Hudson would make fine places for public officials to retire to to spend their declining years."
"In Europe and in China only the richest can be officials because there are no salaries, and the American system of salaries for officials is good."

"I have been convinced that the Western, modern civilization, although, superficially speaking, different from our own, will prove in the world of evolution the fittest to survive."
"I have seen the tombs of Peter the Great, William I. and Napoleon, but I have not seen anything so grand as this grand reminder of the great soldier, General Grant."

"Your people follow manufacturing, agriculture and commerce, and in that you have the advantage of England, for she is wholly dependent upon her manufacturing industries."
"Instead of each man going into business with small capital on his own account, you should form big companies, such as they have in France, and carry on business on a grand scale."

"In a philosophical point of view Christianity does not differ much from Confucianism, as the Golden Rule is expressed in a positive form in one, while it is expressed in the negative form in the other."

"Such a thing as a man investing \$15,000,000 in gold in a house like the Waldorf Hotel, as Mr. Astor has done, I never heard of before, either while I was in China or travelling through the European cities."

It is a mighty hand, indeed, which sways, directly or indirectly, the destinies of 400,000,000 people.

It ought by good rights to be a hand seamed and indented with all the lines, and knobbed with all the mounts and protuberances which tell of a massive genius for control, of marvellous force and almost superhuman intelligence.

It ought to be a hand with all the elements of sagacity, calmness, foresight, generosity written all over it as plain as day. There should be no tell-tale trace of human weakness there upon a palm in whose hollow rests that tremendous power of life and death.

And is it so? Here is the impress of the hand of Li Hung Chang.

Study it. Compare it with your own hand. See which you think is the stronger. Which has the more character.

The hand which stares at you from this page, to all intents and purposes, governs the Chinese Empire, with its half billion of souls. The towering Celestial, during his stay here, cloaked his peculiarities, his weaknesses, by a careful and diplomatic system of interviewing everybody who came near him.

But he left behind him, on a sheet of paper, a picture of his character, an outline of his history, a key to his future. All the diplomacy known to foreign offices could not hide the truths that are told there, nor contradict what the lines revealed to the palmist.

Li Hung Chang's hand is a contradiction, though, in itself. While it shows forth clearly some of the traits for which he has already become famed in Christendom, it reveals with startling plainness some other things which the Mongol statesman probably does not like to admit, even to himself.

In the Flower Kingdom are magicians, sorcerers, diviners, wonder workers and mystery men by the score. In every Chinaman there is inherent a grain of reverence for whatever snatches of the strange, the introspective or the occult. The Chinaman cannot rid himself of this tendency any more than the leopard can change his spots.

And yet, surrounded though he has been from infancy with people deep learned in mysticism, he never had his potent hand "read" until, at the request of the Sunday Journal, he pressed it down upon the paper held out to him by Palma, who is the youngest hand reader in the world.

One characteristic which is very plainly lined upon the hand of Li Hung Chang manifested itself when the request for a print of his palm was submitted to him. That is, the inclination to seek his associations among the great.

Sense of what is and what is not becoming to his dignity is perhaps his strongest trait. He realizes to the full his own importance. If this characteristic were not tempered by others it would amount to a vanity vast enough to cripple him.

He is careful about the company he keeps. When the Journal's request was communicated to him he was eager, at the outset, to know who, of the great people of Europe and America, had submitted their hands for examination. When he was told that more than half of the truly great people of the earth had their hands read he asked for proofs.

"Have Cleveland and McKinley had this thing done," he asked his interpreter, Lo Ping Luh. "Do they permit it?"

The interpreter assured him that it was even so. A great book was brought to him, in which were the imprints of some of the most famous hands in the world. He

turned the pages, and the interpreter told him whose were the hands he saw.

"Is Joseph Chamberlain's hand there?" the Earl asked. Mr. Chamberlain's hand was shown to him. "I know him well," said Li, and then he was convinced. He objected to No. 50. Neither Li's strength nor his patience are good enough to warrant wearing him with an oral reading of the lines of his palm. When this story is read to him by the interpreter he will have his first knowledge of what the palmist found in the lines of the vice-regal hand.

Last Wednesday night, when Li sat smoking, after dinner, he told the interpreter to summon the palmist. Li smiled as Palma came, bringing the box containing the vice-regal paper which was to be used for the impression. He held up his wounded hand, hurt the day before in a cab door. It was the right. He was unable to press it down on the paper, so the left hand alone was taken.

While the preparations were going forward Li asked questions. He wanted to know if palmistry was countenanced by the State. Then he motioned for the work to be proceeded with.

Slowly, deliberately he pressed his hand upon the paper. Then an attendant with a silken towel wiped away the spots of black from the vice-regal fingers.

"The past is easy," he said, as he waved the palmist from his presence, "but I doubt if you can gain from the hand any knowledge of what is to be in the future."

What the Palmist Sees.

It is a strange hand, this hand of Li Hung Chang. It almost makes one think that between the races there is some radical difference in the outworking of character. It is long and thin, of aristocratic shape, and delicate as a woman's. His hands are one of his hobbies. He spends an absurd lot of time caring for his nails and making his hands look pretty. His wrist is slender, and the fingers curve upward slightly. The flesh is soft and yielding.

Li Hung Chang's hand combines the artistic and the practical elements in a singular degree. It is what is known as the comic hand, broad at the butt, but tapering toward the ends of the fingers. It is the hand which is found on artists and musicians, rather than on statesmen and warriors, such as Li Hung Chang is.

Throughout the hand is consistent in proclaiming that its owner is warm-hearted, impulsive, almost precipitate. The heart line, which has to do with the affections, the sympathies and that sort of thing is a most unusual one. It shows a natural generosity, strongly developed. In matters of the heart there is a romantic bit of history found in Li's palm. The broken lines show that at the age of thirty or thereabouts he was madly in love, and that is resulted in a disappointment.

The effects of that misfortune upon Li's disposition are very plainly legible in the lines of the palm. He is a man who worries. All the little lines which cross the mount at the base of the thumb show that, but the tendency to fret and be troubled over trifles is contracted by the strong headline, which is, after all, the dominant feature in the hand.

Of the sun line, which denotes a natural elasticity of temper and a disinclination to brood, Li has not a trace. It must be remembered that the left hand is the natural hand, that it shows the character with which the owner is endowed at birth. The right hand, which is the index of cultivated character, would in Li Hung undoubtedly manifest an increased predominance of the intellectual forces over the impulses.

In the lines of Li's hand there is evident a deep-seated love of truth, and a strong religious, or perhaps, more properly speaking, a strong superstitious leaning. But the fondness for truth apparent in the lines is contradicted fully by the shortness of the thumb, which indicates very plainly, the palmists say, a deficient moral nature.

There again is the strange contradictoriness and eccentricity of this great man's hand. It is a freak hand altogether, with little or no Caucasian consistency in it. While it has a certain artistic tendency and liberality, the ends of the fingers, and especially the heavy, inward-pointing first joint of the thumb, show a vast acquisitiveness, and a thirst, which amounts to parsimony. There is an abundance of combativeness, and an inquisitiveness which is almost abnormal. He is suspicious and of a jealous disposition, and apt to be vindictive.

Globe trotter though he has grown to be in his old age, his natural inclination is not toward travel. He is by nature a home body, but his affections have been very largely subdued in later life. That he is selfish is shown by a peculiarly wide separation of the head and heart lines.

His philoprogenitiveness is marked, and if his life history bore out the prophecy of his palm he would have a large number of children, most of them boys. It is interesting to note that he has only one son, so far as the world knows, and at one time found it wise to adopt a new-born, the Lord Lo.

Of a piece with his general acquisitiveness and selfishness is the habit Li has always had of seeking the companionship of the great, wealthy and influential. That is indicated by his heart line running directly to the Mount of Jupiter. And the vanity which has become a joke is plainly written in his hand, too, as is the loquacity which, while he has the gift for it, he holds in such diplomatic control.

Li's life line is most remarkable, and if the lines tell the truth he has yet many years to live.

He will meet opposition, but he will overcome it, as he has done in the past, except in one instance. New honors will come to him, and the last of his successes has not yet come. Intense concentration of mind is a prominent characteristic. Satiety and disease are in a great degree shown, and the lines indicating diplomatic qualities are very clear. His head line is prominently marked, and it overshadows the line of affection, showing that reason and not affection dominates in his mental make-up.

PALMA, THE PALMIST.